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Berger Extravagant, a pioneer in realistic fiction, the purveyor of substance to Molière, the foe of *préciosité*, a modern if ever there was one, a writer of advanced ideas and of a retrograde style, an important literary critic whom almost everybody has neglected, a solid *bourgeois* who riddled the aristocratic pretensions of his century and was most touchy about his own nobility,¹⁷ a curious, inquisitive, sensible sort of person who has done more to preserve the actuality of the seventeenth century for us than Molière, Corneille, Racine, and La Fontaine put together.

A systematic discussion of the points outlined by me will constitute the simplest method of proof in identifying Sorel with Somaize. The preliminary remark may be made that the mention of Somaize's name has often caused Sorel's name to be brought into play, and *vice-versa*. Thus, Mr. Roy, the biographer of Sorel, and Colombey,¹⁸ the editor of *Francion*, frequently cite Somaize to justify Sorel. If the two men are accepted as but one, this factitious corroboration will be unnecessary in the future. Perhaps, also, it may not be out of place to hazard a guess as to the adoption of the name Somaize by the original author. In 1657, Boisrobert published his *Théodore*. Somaize immediately wrote an attack on it. This was his first appearance in public. Now, Claude de Saumaise had died in 1653. It would have been entirely in accord with Sorel's practice to use a pseudonym resembling that of the great critic in order to obtain an artificial prestige for his own satire and criticism. That some persons in the seventeenth century would have mistaken Somaize or Sommaize for Saumaise is as possible as that Mr. Magne should have incurred that error in the twentieth century.¹⁹ Sorel was particularly inclined to the presentation of his own works under the names of other well-known persons. *Francion* fared forth under the name of Nicolas de Moulinet, sieur du Parc, a living author of the day. It is not unlikely that the pen-name N. de

l'Isle²⁰ was employed by Sorel for the purpose of creating confusion with the same title belonging to Thomas Corneille.

In Part II, which will appear in a later issue, all the preceding tests will be applied to Charles Sorel.

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POE AND SPIELHAGEN; NOVELLE AND SHORT-STORY

In an article in *Mod. Lang. Notes*, XXV, 67-72, on "Edgar Allan Poe and Fr. Spielhagen. Their Theory of the Short-story," Prof. Palmer Cobb has sought to show:

- (1) that Spielhagen was first to proclaim the fact that Poe's theories of lyric verse and short-story are substantially identical;
- (2) that Spielhagen's admiration for Poe was such that his own theory of the *novelle* is in its essence simply a restatement of Poe's theory of the short-story; and
- (3) that Spielhagen thus became "the first exponent in Germany of the Poe doctrine of the tale, and likewise the medium of transmission of this doctrine to German soil."

As a result of his investigation, Prof. Cobb even finds it entirely possible that "Spielhagen was not content with the acceptance and exploitation in Germany of Poe's theory of the short-story, but that he also made practical application of it in the construction of his own novels." Unfortunately a closer examination of the material used for this article taken together with deductions from other sources, with which the author does not seem to have been acquainted, must lead one inevitably to conclusions diametrically opposed to his. Let us follow his argument point by point.

It is true that "Spielhagen's interest in Poe dates from an early period." In the autobiography¹ Poe is mentioned among several

¹⁷ Cf. Furetière, *Rom. Bourg.*, pp. 217 ff.

¹⁸ Cf. Colombey, ed. of *Francion*, p. 176, n. 2.

¹⁹ Cf. *Case of Somaize*, p. 34.

²⁰ Cf. Koerting, *Gesch. des fr. Romans*, etc., II, p. 46, n. 2.

¹ *Finder und Erfinder*. 2 Bde. Leipzig, 1890. II, 288 f.

American poets read and studied by Spielhagen as a young man. As early as 1868 appeared Spielhagen's essay on Bryant and Poe;² followed in 1883 by a very brief discussion of Poe's analysis of the *Raven*,³ and finally in 1891 by the extended essay on the Poe-Longfellow controversy entitled *Edgar Poe gegen Henry Longfellow*.⁴ It is upon this essay that Prof. Cobb bases his entire argument including the assertion of Spielhagen's primacy in the discovery of Poe as a theorist in the realm of the short-story. Accepting for the moment the statement that this essay actually does deal with Poe's theory of the short-story, it would still appear that Prof. Brander Matthews in his *Philosophy of the Short-story*⁵ had anticipated Spielhagen by nearly a decade. This matter of priority is, however, of minor importance. The real question before us here is: did Spielhagen in his essay *Edgar Poe gegen Henry Longfellow* concern himself at all with Poe's prose writings, or was Poe's verse his only consideration? The passage quoted by Prof. Cobb (p. 69) is as follows:

"Ich sage: Theorie der lyrischen Dichtkunst, denn unzweifelhaft hat der Lyriker Poe, wenn er auch von aller Poesie zu sprechen scheint, auch vielfach wirklich spricht, oder doch sprechen will, bei Aufstellung seiner Sätze immerdar seine spezielle Kunst vor Augen gehabt; ebenso wie er das Material zu diesen Sätzen und die Beweisführung derselben unmittelbar aus seinen individuellen dichterischen Erfahrungen schöpfte."⁶ Prof. Cobb comments: "When Spielhagen speaks of Poe's 'spezielle Kunst' he means thereby lyric poetry. He is therefore saying in the above that Poe's *Poetic Principle*

is, strictly speaking, a principle of lyric poetry. And further that the author of the *Raven* being essentially a lyrist, deduced for himself a theory of lyric poetry, by which he proceeded to measure all other poetic *genres*. And finally that Poe applies his standard for lyric poetry alike to the epic, the drama, and the short-story."

That Prof. Cobb interprets this passage in the light of his own perception of the fact that Poe's theories of the lyric and the short-story do indeed bear a striking resemblance to each other, is obvious. Admittedly the words "seine spezielle Kunst" (and here is where the whole matter hinges) refer only to lyric poetry, to Poe's own verse, and not by the widest stretch of the imagination to the short-story as well, and this becomes perfectly clear in a sentence, which occurs a few pages beyond the passage just quoted: "Aber lassen wir endlich die epische, die dramatische Poesie, auf die zugestandenermassen Poes Theorie gar nicht gemünzt ist; kommen wir zur lyrischen Dichtkunst, die ihm allein im Sinn und am Herzen liegt, und fragen wir: tritt denn wenigstens für diese seine Forderung in Kraft und Geltung?"⁷

It is evident that Spielhagen is here occupied solely with Poe's theory of lyric poetry as elaborated in the *Poetic Principle*. Otherwise he would have been compelled to draw upon Poe's essay on Hawthorne, where the famous juxtaposition of the two theories occurs. But this essay on Hawthorne is neither here nor elsewhere so much as mentioned, nor does it ever seem to have struck the German critic to measure *William Wilson* by the same standard as that furnished by the poet himself for the *Raven*. Throughout the entire essay Spielhagen's unsympathetic attitude toward Poe's demand for extreme brevity in poetic composition is everywhere in evidence and is epitomised in the expression, "dies Engherzige seines (Poe's) *Poetischen Prinzips*."⁸

For Poe as a lyrist Spielhagen's admiration, though far from uncritical, is everywhere evident, here as well as in the earlier essay "Amerikanische Lyriker," where he speaks of Poe

² *Vermischte Schriften*. 2 Bde. Berlin, 1868. "Amerikanische Lyriker: W. C. Bryant, Edgar Allan Poe." I, 259-320.

³ *Beiträge zur Theorie und Technik des Romans*, Leipzig, 1883, p. 9.

⁴ *Aus meiner Studienmappe. Beiträge zur literarischen Aesthetik und Kritik*, Berlin, 1891, pp. 99-181.

⁵ New York, 1901. First in the *London Saturday Review*, 1884; elaborated in *Lippincott's Magazine* for Oct., 1885; included in the volume of essays *Pen and Ink*, New York 1888; finally as a monograph.

⁶ *Studienmappe*, 148. Prof. Cobb omits the first eight words but supplies "lyric poetry" after the words "seine spezielle Kunst."

⁷ *Studienmappe*, 150 f.

⁸ *Loc. cit.*, p. 168.

“der, neben Alfred Tennyson, vielleicht das grösste Formtalent ist, das die moderne englisch-amerikanische Literatur aufzuweisen hat, und der auch in anderer Beziehung höchst beachtenswert, ja, wenn wir nicht irren, in seinen Fehlern sowohl, als in seinen Tugenden, in seiner Bizarrerie und seiner sich überstürzenden Leidenschaftlichkeit, in seinem krankhaften Streben nach Originalität, das sofort in offenbare Manieriertheit ausartet, nicht weniger, als in der grossen Kühnheit seiner Konzeptionen und seiner oft an's Wunderbare grenzenden virtuoson Technik einzig unter den Dichtern seiner Heimat dasteht.”⁹ And further: “bei Bryant hat man fast beständig das Gefühl: das könntest du auch machen, wenn du dir rechte Mühe gäbest; bei Poe die Ueberzeugung, dass man beim besten Willen nicht eine Zeile in seinen Gedichten würde haben schreiben können.”¹⁰

In marked contrast with his praise of Poe's originality in his verse is Spielhagen's opinion of his work in the field of criticism and in the short-story, expressed in this same essay:

“Dem Plane dieses Aufsatzes gemäss können wir wie hier Poes novellistische Arbeiten, in denen die sauberste Detaillierung und die gefeiltste Sprache mit einer krankhaften Lust am Phantastisch-Grässlichen einen sonderbaren Bund eingehen, und ebenso seine kritischen und ästhetischen Aufsätze, die neben manchem sehr Beachtenswerten auch viel Unreifes, Schiefes und absolut Falsches enthalten, nur eben erwähnen. Auch sind es diese Produkte nicht, die ihn berühmt gemacht haben und seinen Namen der Vergessenheit vorenthalten. Poes Ruhm sind seine Gedichte. . . .”¹¹

This essay appeared in 1868, twenty years and more before “Edgar Poe gegen Henry Longfellow,” but in the same volume with the latter we find an appreciation of Mark Twain's *Tramp Abroad*,¹² from which we learn incidentally that Spielhagen had by no means changed his attitude toward Poe as a writer of short-stories. He says:

“Mark Twain gehört zu jenen Skizzisten, die der Stolz der amerikanischen Literatur sind. Und das Letztere mit Fug und Recht. Denn sie—die Twains, die Holmes, die Bret Hartes—sind es, welche in ihrer Sonderart der Physiog-

nomie dieser Litteratur den einzigen wahrhaft originellen Zug verleihen.”

“Sonst könnte man einen derartigen originellen Zug etwa nur noch in der amerikanischen Lyrik entdecken. Aber auch hier—sobald wir Edgar Allan Poe ausnehmen, der allerdings ein lyrischer Charakterkopf von ganz einzigem Gepräge ist—treffen wir selbst bei den besten . . . überall auf Spuren, welche sehr sichtbar und oft ganz direkt zu den grossen Lyrikern der alten, erbgewesenen Literaturen der Engländer, Deutschen, Franzosen . . . zurückleiten. . . . noch heute ist der amerikanische Roman- und Novellenleser, falls er nicht vorzieht, gleich bei den Quellen zu schöpfen, auf mehr oder weniger gelungene Nachahmungen angewiesen, die höchstens durch das besondere Lokal, durch gewisse spezifische Verhältnisse, Sitten und Gebräuche einen Schein von Selbständigkeit und Originalität erlangen. Schriftsteller ersten Ranges, die man mit den grossen Romanciers bei uns, den Engländern oder Franzosen auch mit allen möglichen Reservationen an die Seite stellen könnte, fehlen vorläufig jenseits des Ozeans so gut wie alte Schlösser und Basalte. Und ich kann mit dem besten Willen keine Ausnahme statuieren. Hawthorne, der noch am ehesten dazu qualifiziert erscheint, ist meiner Ansicht nach weit überschätzt. Seine schriftstellerische Manier—denn von Stil kann keine Rede sein—ist so verschnörkelt wie sein *Haus mit den sieben Giebeln* und der *Scarlet Letter* des Imitators brennt durch die reichlich aufgetragene Tünche präntendierter Originalität überall durch; Edgar A. Poe, der sich als Lyriker auf dämonischem Flügelpferd in die höchsten Lüfte schwingt, trollt als Novellist, ein geduldiger Schildknappe, hinter unsern romantischen Rittern einher und mit Vorliebe hinter denen von der traurigsten Gestalt.”¹³

In the face of such distinctly disparaging criticism as this we can hardly expect to find in Spielhagen the apostle of Poe's theory of the tale on German soil. The argument for this apostlehood rests in the first instance upon the contention that Spielhagen really did discover and discuss Poe's theory of the tale, but as we have demonstrated, as a matter of fact he concerns himself entirely with Poe's theory of verse, speaks most disparagingly of Poe's short-stories, and nowhere touches at all upon the theory of their construction. In the second

⁹ *Verm. Schr.*, I, 296.

¹⁰ *Loc. cit.*, p. 310.

¹¹ *Loc. cit.*, p. 311.

¹² *Studienmappe*, 183–198: “Ein lustiges Buch.”

¹³ *Loc. cit.*, p. 183 ff.

instance the argument is based upon a similarity amounting to identity between Spielhagen's theoretical pronouncements on the *novelle* and Poe's on the short-story. Quoting from the essay on Hawthorne¹⁴ Prof. Cobb shows that Poe's basic requirements for the poem and the tale were practically identical: in both cases "totality of effect" and all brevity consistent with the attainment of this effect. He quotes also Prof. C. Alphonso Smith's extremely apt characterization of Poe's work: "The central question with Poe was not 'How may I write a beautiful poem or tell an interesting story' but 'How may I produce the maximum of effect with the minimum of means?'"¹⁵ Over against this summary of Poe's theory are set three paragraphs from Spielhagen which are worthy of being quoted in full, since they contain not only Spielhagen's theory of the *novelle* but also the axis about which the theory of the *novelle* has revolved from the close of the 18th century to the present day.

"Der Roman hat es weniger auf eine möglichst interessante Handlung abgesehen, als auf eine möglichst vollkommene Uebersicht der Breite und Weite des Menschenlebens. Er braucht deshalb—und gerade zu seinen Hauptpersonen—nicht Menschen, die schon fertig sind, und, weil sie es sind, wo immer sie eingreifen, die Situation zu einem raschen Abschluss bringen, sondern solche Individuen, die noch in der Entwicklung stehen, infolgedessen eine bestimmende Wirkung nicht wohl ausüben können, vielmehr selbst durch die Verhältnisse, durch die Menschen ihrer Umgebung, in ihrer Bildung, Entwicklung bestimmt werden, und so dem Dichter Gelegenheit geben, ja ihn nötigen, den Leser auf grossen, weiten (allerdings möglichst blumenreichen) Umwegen zu seinem Ziele zu führen."¹⁶

"Nun aber mögen wir Goethes Definition in den Gesprächen mit Eckermann 'Was ist die Novelle anders als eine sich ereignete unerhörte Begebenheit!' einfach acceptieren, oder an die erweiterte Form und psychologische Vertiefung denken, welche diese Dichtungsart in

der neueren Literatur gefunden hat, immer wird ihr Charakter bleiben, dass sie—zum Unterschiede vom Roman, in welchem eine Entwicklung der Charaktere, mindestens des Helden stattfindet—fertige Charaktere aufeinander treffen lässt, die sich in dem Kontakt nur zu entfalten, gewissermassen auseinanderzuwickeln haben. Weiter: dass, damit die Wirkung des Kontaktes sich nicht zersplittere, nur wenige Personen in Mitleidenschaft gezogen werden dürfen, und so das Resultat bald hervorspringen, d.h. die dargestellte Handlung kurzlebig sein wird."¹⁷

"Mit der Novelle steht es anders und besser. Zwar schwankt auch ihre Definition in der Aesthetik; aber man glaubt doch zu wissen, dass sie die Erzählung einer merkwürdigen Begebenheit sein soll. Das ist sie denn auch bei den alten Meistern, denen sich noch unser Kleist ruhmreich anreihete. Dann haben früher und später grosse Künstler wie Goethe, Tieck, Brentano, Storm, Keller, Heyse—und wer wäre da nicht zu nennen—das alte, etwas enge und trockene Schema erweitert und bereichert, bis das Gebilde schliesslich eine frappante Aehnlichkeit mit den letzten Akten oder mit dem letzten Akte eines Dramas hatte, von denen oder dem es sich fast nur durch das Wegbleiben der dialogischen Form unterschied."¹⁸

The ancestry of the German *novelle*, as the very name suggests, goes back directly to the Italian *novella*.¹⁹ In both cases the center about which the structure of the story is raised is the novelty of the theme, or to use Goethe's expression, "die sich ereignete unerhörte Begebenheit." No theoretical discussion of the *novelle* from the brothers Schlegel to Helmut Mielke has failed to lay heavy stress upon this point, and so too has Spielhagen given it a prominent place, and not alone in the paragraphs quoted above. The new element introduced by him into the discussion of the *Novel-*

¹⁷ *Neue Beiträge zur Theorie und Technik der Epik und Dramatik*, Leipzig, 1898, p. 74.

¹⁸ *Loc. cit.*, p. 162 f.

¹⁹ Significant is the different attitude in Germany and America toward the Italian *novella*. In Germany the hundred tales of the *Decamerone*, with the exception of a few, obviously mere anecdotes, pass unquestioned as *novellen*. But Prof. C. S. Baldwin (*Studies out of Hours*, N. Y., 1907, pp. 110-161: *Three Studies in the Short Story*) in a careful analysis of these stories finds only two that he can classify as short-stories.

¹⁴ *Complete Works of Edgar Allan Poe*, edited by J. A. Harrison, New York, 1902, II, 106 ff.

¹⁵ Address delivered at the Poe centennial at the University of Virginia, Jan. 19, 1909.

¹⁶ *Beiträge*, 245 f.

lentheorie is the idea of fully developed and still developing character in the persons of the *novelle* and the novel respectively. Novelty of theme, then, and developed characters, with all that they imply in their effect upon the action of the story, are for him the two prime theoretical considerations. For Poe the one dominating idea was "the maximum of effect with the minimum of means." From Poe to the present day the watchword of the American short-story writer has been concentration, and here two considerations have probably had the greatest weight: Poe's example and precept, and the exigencies of the periodical magazine. German *Novellendichter* have never been influenced by either of these considerations. No German theorist in this department has ever advocated extreme concentration as a basic principle or lent to his theoretical pronouncement the weight of his example to this end. The *Almanach* and *Taschenbuch* in their day imposed no such restrictions regarding space as has the monthly magazine, and to this day a German author does not hesitate to divide his *novelle* between two or more numbers of a periodical if need be,²⁰ thus destroying at a single blow the "totality of effect," which for Poe was everything. *Novelle* and short-story have developed along very different lines, the one laying chief stress upon the nature of the content, the other upon the story's outward form. The typical productions of the masters of the German *novelle*—Kleist, Heyse, Storm, Keller, Conrad Ferdinand Meyer²¹—stubbornly refuse to be measured by a norm as narrow as Poe's. To approach them at all with this measure means classifying them as that

anomaly the "long short-story" typified by Edward Everett Hale's *The Man Without a Country* and Stevenson's *Dr. Jekyll and Mr. Hyde*. Until our American critics have sufficiently broadened our definition of the term short-story to include this "long short-story," or have given it a name and classification of its own, we shall be compelled to use the foreign term *novelle* for the German product. The two terms are decidedly not even approximately synonymous.

To return to Poe and Spielhagen: we must not let such phrases as "nur wenige Personen," "die dargestellte Handlung kurzlebig," "Aehnlichkeit mit dem letzten Akte eines Dramas," etc., lead us to suppose that Spielhagen here has in mind a concentration that would approach Poe's conception of brevity. This becomes evident in a matter of outward form, which is by no means lacking in significance. It is interesting to compare the *novellen* of Spielhagen with the tales of Poe for their dissimilarity in length. In the two volumes of *novellen* in the collected works²² of Spielhagen we find that the average length is 151 pages; the longest (*Die schönen Amerikanerinnen*, 1867) covers 210 pages; the shortest (*Die Dorfcoquette*, 1867) 72 pages. In Poe's *Tales of Mystery and Imagination*²³ the stories average in length 13 pages; the longest covers 44 pages (*The Mystery of Marie Roget*), the two shortest (*The Oval Portrait* and *Shadow.—A Parable*) respectively 2 and 3 pages. Such great disparity in length surely points to anything but similarity in technique. Spielhagen, though he finds a merely quantitative test for distinguishing between *Roman* and *Novelle* utterly absurd, has yet made it perfectly clear that the former must from the nature of its content be of greater length than the latter.²⁴ In composing his *novellen* he is consciously using the briefer form because the nature of the subject demands it, but it is evident that

²⁰ So, e.g., Paul Heyse, *Rita, Velhagen und Klasings Monatshefte*, 23. Jhg., 1. u. 2. Heft.

²¹ Prof. Brander Matthews (*Philosophy of the Short-story*, 64) has suggested for Germany Sacher-Masoch, Freytag and Lindau as "names which one recalls at once and without effort as masters in the art and mystery of the short-story." One might protest against the selection of just this trio on the ground that none of them belongs in the front rank in any case, one of them never published a *novelle*, and another has gained at least as much notoriety through Krafft-Ebing's *Psychopathia sexualis* as through his piquant novels and stories.

²² *Fr. Spielhagens Sämmtl. Wke.*, Bd. III u. VIII. Leipzig, 1880. Eight *novellen*, 1853-1870.

²³ *The Works of Edgar Allan Poe*. 1 Vol. Chatto and Windus, London (1872), pp. 103-400.

²⁴ *Beiträge*, 247 f., 264, 279 ff.

his and Poe's conceptions of brevity are quite divergent. In his idea of limiting the number of persons and the duration of the action in the *novelle* Spielhagen has precedent enough in Germany, both in practice and in theory,²⁵ without having to turn to Poe for guidance. He names only one of his predecessors in this branch of criticism, Goethe, and only with many reservations can it be asserted that Goethe's "eine sich ereignete unerhörte Begebenheit" and Poe's "totality of effect" or "unity of impression" tend to the same end, that is to say, toward a single theme which is to form the foundation of the structure. Had his theory owed anything to Poe, a man of Spielhagen's frankness would have been the first to acknowledge his debt, but in view of his extremely disparaging mention of Poe both as short-story writer and as critic, in view of the utter dissimilarity of the two authors both in choice of subject and in treatment, it seems hardly possible to regard Spielhagen as "the first exponent in Germany of the Poe doctrine of the tale, and likewise the medium of transmission of this doctrine to German soil."

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ORIGIN AND FORCE OF THE SPLIT INFINITIV

The late Fitzedward Hall publisht in 1882 in the *American Journal of Philology*, vol. III, pp. 17-24, the first scientific history of the split infinitiv. This short but vigorous articl laid bare the glaring ignorance of the opponents of the construction and placed the whole question in an entirely different light. Since then much has been ritten on this subject by English, American, and German scholars. Up to the present the attention has been chiefly directed to the earliest appearance of this construction and its later gradually increasing

spredd. The factors that hav braut it into life hav been discust briefly by a number of scholars, but as yet no theory has become establisht. The riter desires here to present an explanation which he beliefs accounts fully for its origin.

Those who hav heretofore assayd an explanation seek, on the one hand, the cause in a desire for a more perfect expression of thaut or a smooother rythmic flow, or, on the other hand, see only formal grammatical factors involvd. The former ground is assumed by Professor Lounsbury in *Harper's Magazine* for April, 1904, p. 734. He takes for study the following sentence from Lord Macaulay's essay on Lord Holland: "In order *to fully* appreciate the character of Lord Holland, it is necessary to go back into the history of his family." Here in the revision of 1843 the adverb *fully* stands after the *to*, while in the original form of 1841 the adverb precedes *to* in accordance with Macaulay's usual practis of placing the adverb before *to*: "in order *fully to* appreciate," etc.

Professor Lounsbury remarks upon the motiv for this change of word-order: "He (Lord Macaulay) must hav believd that in thus departing from his usual practis he had secured the additional emfasis for which he was striving." It seems strange to the riter that Professor Lounsbury, who has usually such a keen feeling for historical development in English could make such a blunder. If Lord Macaulay had desired "additional emfasis" he would hav placed the adverb *after* the infinitiv. Since the fourteenth century ther has developpt sharp differentiation of force here. In oldest English the infinitiv stood at the end of the sentence preceded by its modifiers. Later ther developpt a tendency to place the *important* modifiers after the infinitiv. Gradually all the important modifiers wer removed to the position after the infinitiv except adverbs that wer either weakly strest, or, as in the case of Lord Macaulay's exampl, only moderatly strest.

Lookt at historically, this new rule of placing the weakly strest or moderatly strest adverb before the infinitiv and the strongly strest adverb after it is the resultant of two forces. Accord-

²⁵ Compare, e. g., Paul Heyse, *Deutscher Novellenschatz*, Bd. I, Einleitung. München, o. J. (1871).